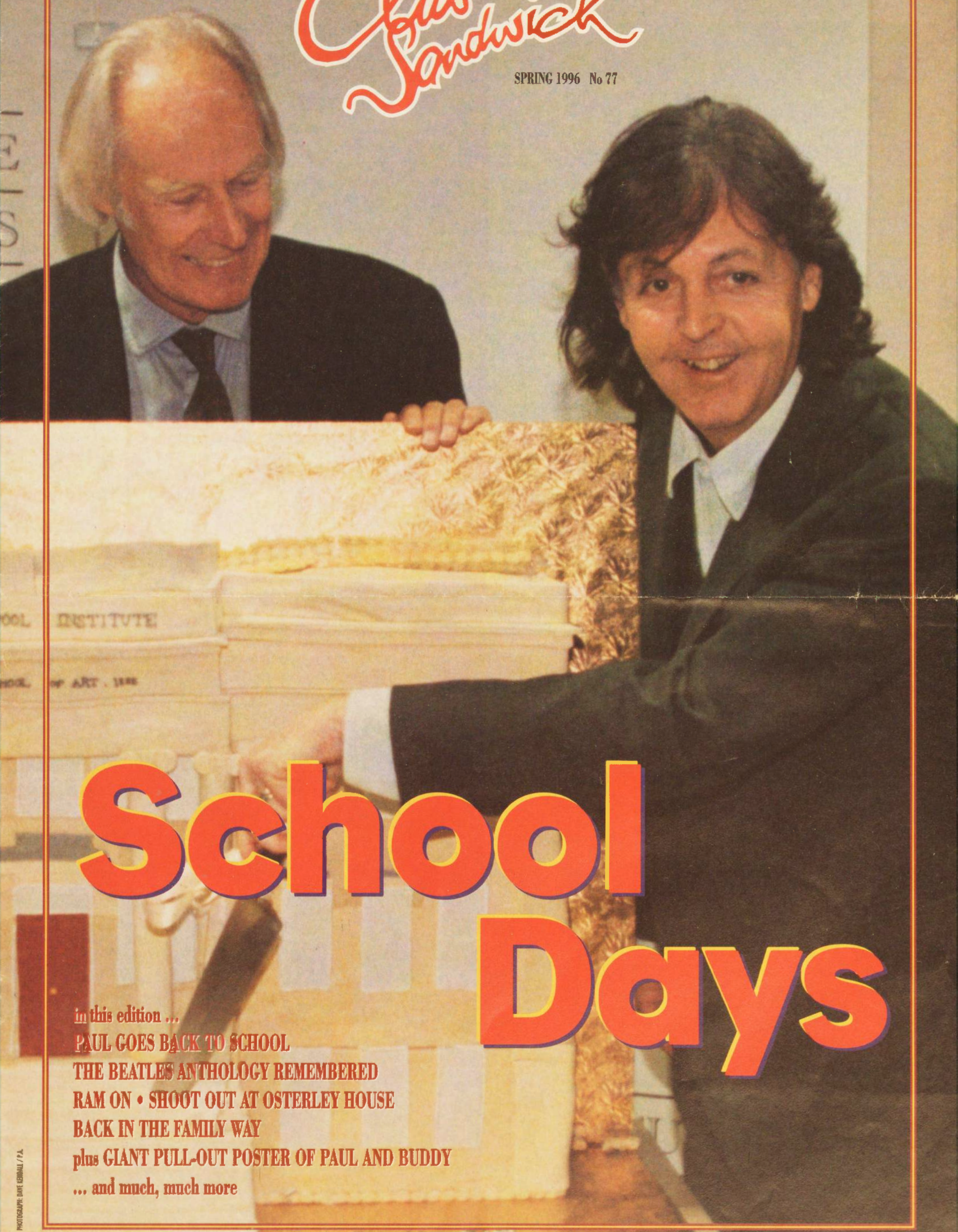
Club Sandwich

SPRING 1996 No 77



School Days

in this edition ...

PAUL GOES BACK TO SCHOOL

THE BEATLES ANTHOLOGY REMEMBERED

RAM ON • SHOOT OUT AT OSTERLEY HOUSE

BACK IN THE FAMILY WAY

plus GIANT PULL-OUT POSTER OF PAUL AND BUDDY

... and much, much more

PHOTOGRAPH: DAVE KENNARD / P.A.

SUE'S LETTER

Our main focus in this *Sandwich* is the grand opening of the Liverpool Institute for Performing Arts (LIPA) on 30 January, an event that marked the culmination of years of planning and fund-raising, and saw the completed transformation of Paul McCartney's former school into a centre of true excellence for the entire performing arts industry. In WE'LL DO WHAT NEVER HAS BEEN DONE BEFORE... Mark Lewisohn imparts the flavour of a day that was very emotional, not only for those directly involved with conversion of the dream into reality – in particular Paul and Mark Featherstone-Witty – but also for the participating students and guests, who were fortunate to have been present on this historic occasion. Although LIPA is now up and running we'll continue to touch base with events there from time to time in future issues.

We continue also with the story of *The Beatles Anthology*, this time with Geoff Baker's TURNED OUT NICE AGAIN..., which depicts, through press cuttings and snippets from memos, the excitement generated by the fantastic sales figures and breaking of TV viewing records. We firmly expect the razzmatazz to continue with the release at this time of the second single 'Real Love' and the *Anthology 2* album. Here at the *Sandwich* it has been a pleasure to read your many letters and see how much you enjoyed the outstanding *Anthology* TV series. From what we can gather, another entire generation has been infected with Beatlemania!

Although it's not yet autumn, when we usually write about him, we have a mini-feature on Buddy Holly, to coincide with the February release of the tribute album *notfadeaway*. And THE FAMILY WAY looks at a new recording, by the French-Canadian classical guitarist Carl Aubut, of one of Paul's earliest classical endeavours, the theme music for the film of the same name. As the soundtrack album has been deleted for many years, and has yet to transfer to CD, this will give many of us a first listening.

Our usual stable of features includes MINING THE FILM AND VIDEO ARCHIVE, in which we take a look at the photo session for the *Band On The Run* album cover; AND IN THE GREEN CORNER, which gives an opportunity for The Vegetarian Society to highlight their campaign against the horrors of the "exotic meat" trade; BACKWARDS TRAVELLER, which casts us back to the melodic music of *Ram*; and INSPIRATION, which unearths the newspaper cutting that helped spark the song 'She's Leaving Home', one of Paul's most beautiful pieces.

Before I conclude I'd like to mention a way in which we could all show our loyalty to and support for Paul and Linda. It has come to our attention that a coach-load of fans recently made a visit to the vicinity of Paul and Linda's house in the country. I'm sure you're aware of the importance that the McCartneys attach to family values, so this incident has been a particularly unwelcome intrusion into their private life – and a really unfair one at that. So please help them by putting the word around that Paul and Linda need to keep their family life private, out of the public eye, and assist them in every way possible to achieve this. Thank you!

Lastly, Linda has asked me to pass along her heartfelt thanks to the many *Club Sandwich* readers who sent messages of goodwill and support following her recent illness. She says, "I feel all the good vibes coming from the kind fans who have sent me their loving thoughts and sweet wishes. You have no idea how it makes me feel to know you care so much. Spring is in the air and it's a great healer."

'til next time

Sue

PHOTOGRAPH: ALAN WELLER / THE TIMES

One year ago Paul fronted an evening at Kensington Palace on behalf of the Royal College of Music. (See *CS*74.) More recently, on 8 November, he had another booking with the RCM, accepting its prestigious fellowship in a moving investiture ceremony hosted by The Prince of Wales, Prince Charles.

A member of the British Empire, given the Freedom of Liverpool, awarded an honorary doctorate by the University of Sussex and now a Fellow of the Royal College – what next for Paul, we wonder.

WE'LL DO WHAT NEVER HAS BEEN DONE BEFORE...

Mark Lewisohn is privileged to witness what, for some, really was the first day of the rest of their lives

PHOTOGRAPHS: FRANK LOUGHLIN, ROGER APPLETON, MIKE SLADE, REUTER, PRESS ASSOCIATION

C'mon people, let the fun begin, we've got a future and it's rushing in.

In The Paul McCartney Auditorium the music was loud, clear and joyous. Quite rightly too. The long-awaited launch of LIPA, 30 January 1996, was not only the manifestation of a truly remarkable achievement but also a great outpouring of hope – to continue the song theme, indeed, a hope of deliverance. Surely it won't be long until we see interviews with new stars of the stage or screen, or new major film producers, or new top choreographers, or – every bit as important – new talented lighting directors, all attributing their skills and conveying their thanks to LIPA.

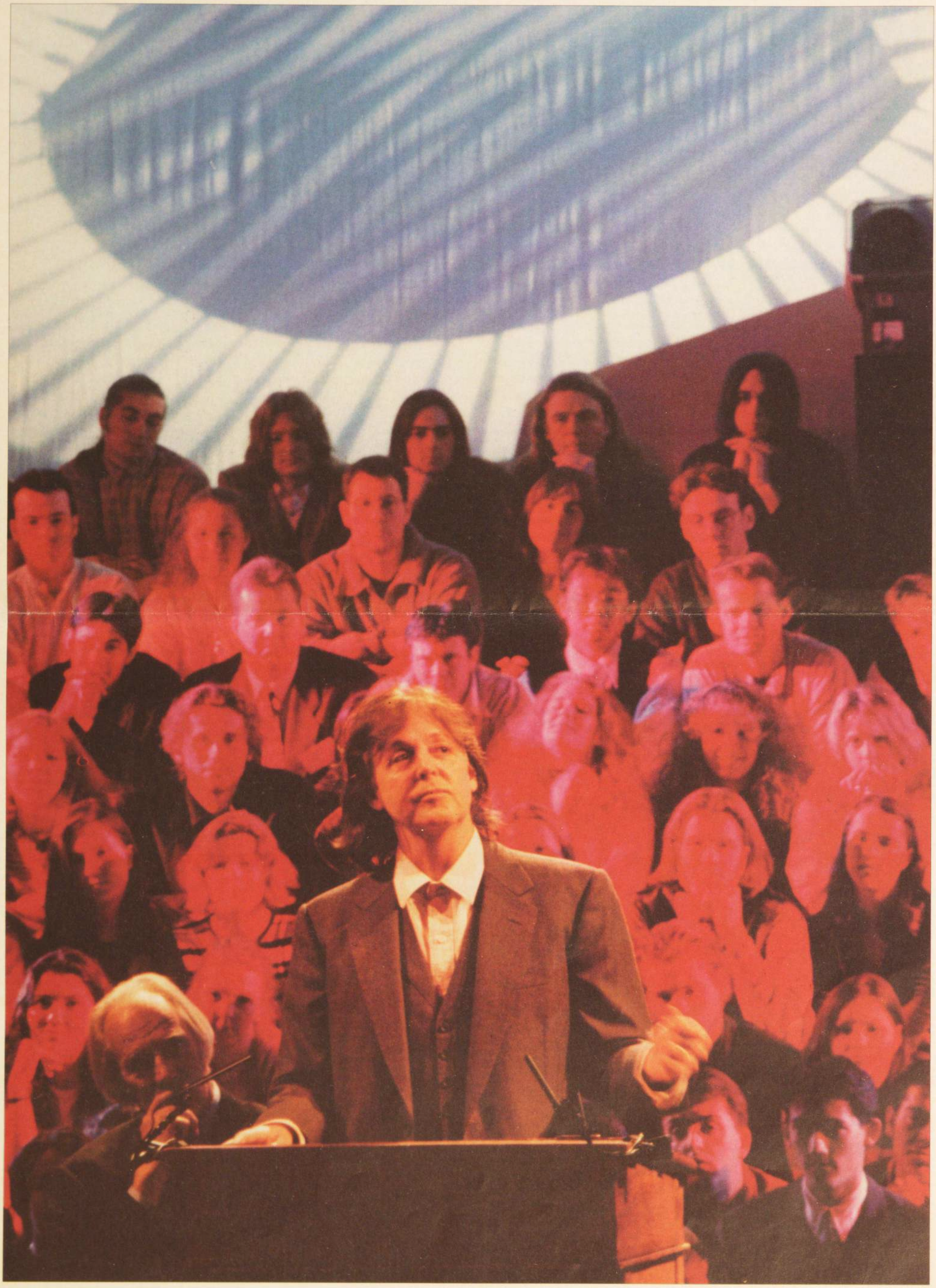
Although the real story for LIPA is the one that began on 31 January, the day after the guest speakers, journalists and TV cameras had left, 30 January is a date which will long be remembered. It represented nothing less than the fulfilment of a dream, a fairy tale of an idea miraculously made real. While one has no control over what might or might not be highlighted in years to come, 30 January 1996 has to be one of the landmarks in an already landmark-pocked life for Paul McCartney, an entry to be picked out in bold.

So many yearning for the way it's gonna be. Believe it when you see it happening to you. You know it's real.

The Liverpool Institute has been *transformed*. Indeed, whatever else LIPA might represent or become, the reclamation of this magnificent pre-Victorian edifice, where Charles Dickens once lectured and Beatles went to school, is a great success in itself. Just five years ago the building was derelict, dark, decaying. Now it is gloriously alive, bright and airy, restored with great taste and at great cost. Even in an age of hype it is no exaggeration to state, with absolute safety, that this is a building fit for the new millennium.

The 30th of January 1996 was a day which even Mark Featherstone-Witty, LIPA's chief executive, must have wondered would ever happen. You could see the wonderment in his face and hear it in his voice: from the germ of an idea, through literally *thousands* of business meetings, the virtually impossible had been accomplished. Quite rightly, Mark hosted the official presentation, delivering a heartfelt speech so moving that one wanted to jump up and shake his hand, and Mark it was who introduced in turn eleven other speakers, each of whom stepped forward to acknowledge the import of the moment.

There was George Martin, speaking as eloquently as ever, priming those "carrying the torch". There was Professor Anthony Field, the LIPA chairman whose commitment to the project, according to Mark Featherstone-Witty, has been "little



short of psychotic". There was Commissioner Padraig Flynn of the European Union, who spoke of the contribution LIPA will make to the lives of young people. There was a representative of Grundig, whose investment in LIPA has been so important. And there was the last speaker of all, LIPA's lead patron, guiding light, inspiration, major financial contributor, Paul McCartney.

Back on the stage he trod as a schoolboy, the Liverpool Institute's most famous former pupil received a rapturous ovation from the Auditorium audience, from the industry executives to the "chain gang" of clustered mayors and mayoresses. It was, Paul pointed out, great to be back in the place he first entered in 1953, age 11 and awestruck. It was a wonderful day, an emotional day. Only just holding back the tears, he ended with the words that, since his song 30 years ago, have become a synonym for optimism, "we can work it out".

The speeches over, attention shifted to a group of young men and women, 13 in number, who rose to sing, *a capella*, some words of wisdom gleaned from *The Prophet* that sum up LIPA's aspirations and, almost palpably, pricked the conscience of many watching.

All of the speeches at the launch were delivered, not from a lecturn but, most appropriately, an old school desk. Paul was also involved in cutting a giant-sized celebratory cake. The bottom-left photo was taken last summer, when Paul and Linda visited LIPA to see how the final stages of the building work were progressing.

Your children are not your children.
They are the sons and daughters of life's longing for itself.
They come through you but not from you.
And though they are with you yet they belong not to you.
You may give them your love but not your thoughts.
For they have their own thoughts.
You may house their bodies but not their souls.

This is LIPA, in a nutshell. Its hopes are many, and its students – its lucky, lucky students, who find the world's best equipment and facilities freely at the disposal – have been handed the opportunity of a lifetime. They are the future, the power is theirs

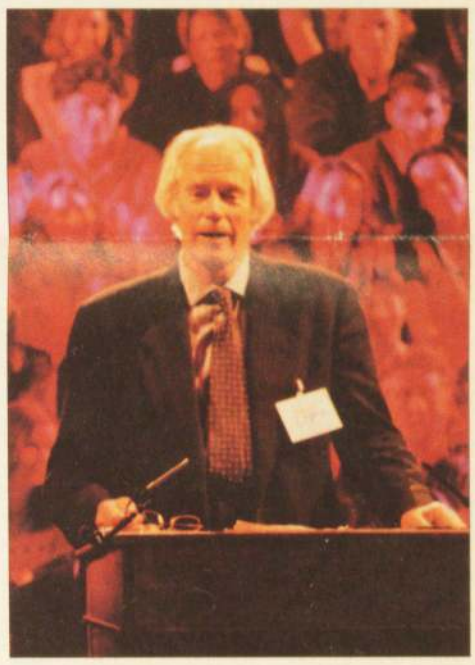
to seize and the tools are being handed them on a plate.

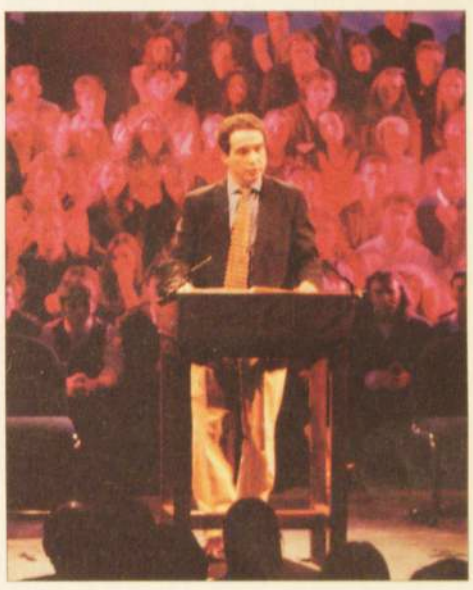
I must admit I may have made a few mistakes, but let's get started, form a party, don't you know how long it takes!

The thing about LIPA is, it is *tangible*. People may choose to dislike a Paul McCartney song, or criticise his career for goodness knows what reason, but LIPA is bricks and mortar. It is a genuinely intentioned, *real* monument for the benefit of all that is surely beyond criticism. Paul did not have to bother to do this. What other major celebrity has done it? (No fingers are necessary to aid the count.) The fact is, this is a significant tribute to Paul's character and endeavour, and if all he has done in his life has to led to this, then it has been worth every moment.

Of course, down-to-earth Liverpudlians have the ability to cut through such misty-eyed sentimentality. "Lukkarall those people waiting for 'im," one teenage girl jeered to another, pointing out the crowd of McCartney fans braving the bitter cold temperatures to wait for their hero's arrival. "It's not as if he's written any decent songs or nuttin'." A few yards further on, a Scouser asked whether I'd allow him to make a colour photocopy of my invitation to the launch. "Go on, pal, the copies are so good these days no one'll ever notice..."

This cocktail of bravado, personality and entrepreneurship has long been the backbone of Liverpool

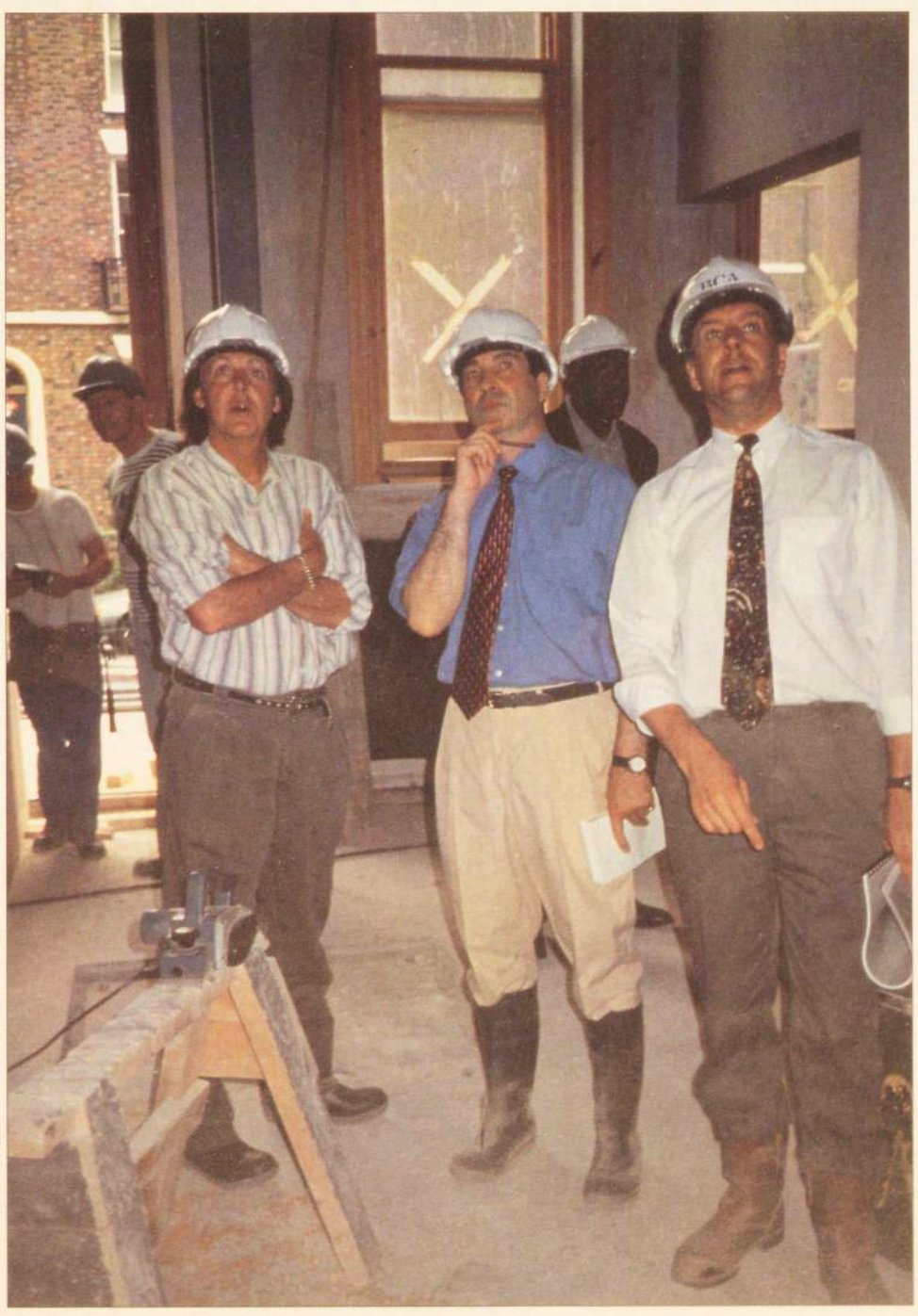


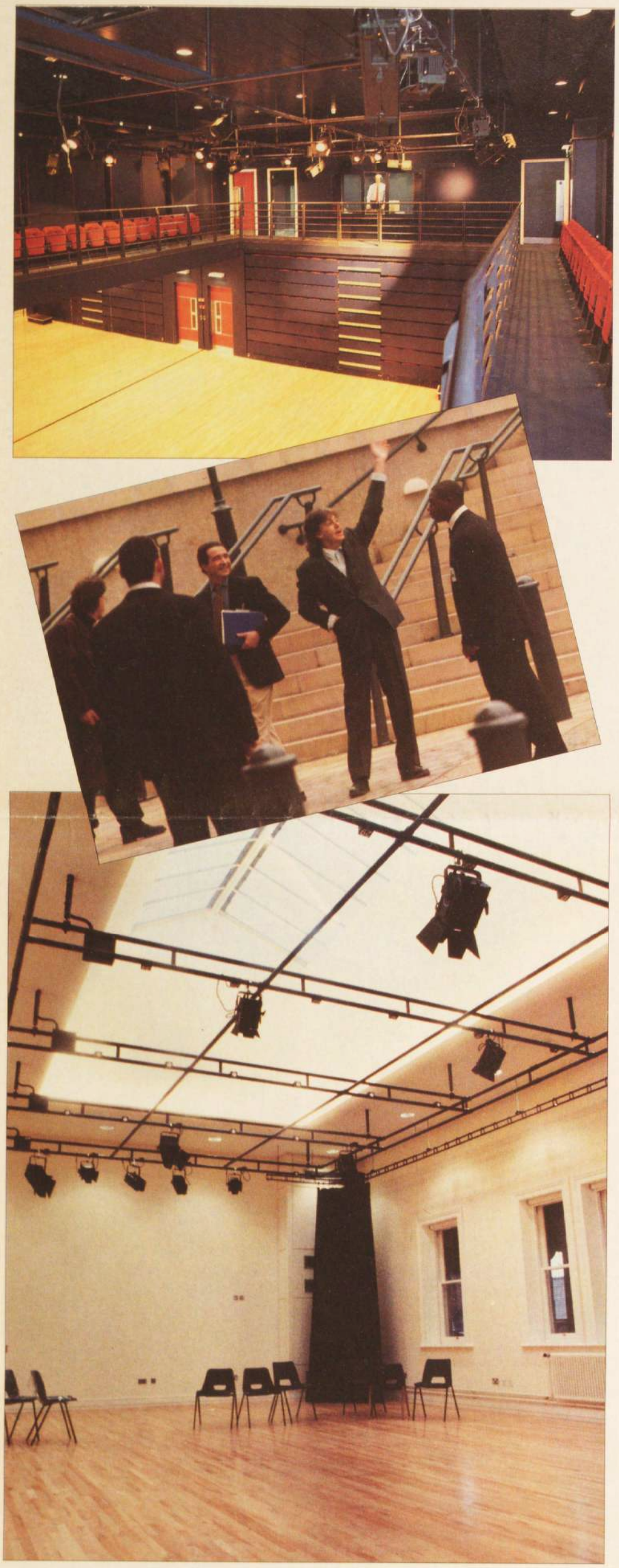


and the source of its rich talent – some of its exponents going on, beyond Merseyside, to change the world. LIPA will tap directly into its main artery, *and* bring in other skills and ideas from around the globe.

LIPA is a fantastic achievement.

Pass down the message that it's right this time





Prime Minister John Major and Leader of the Opposition Tony Blair were among those who sent letters of congratulation for the opening of LIPA. Government support has been an important aspect of the fund-raising. The top-left photo depicts the state-of-the-art studio theatre, the shot of the rehearsal room (above) indicates the advanced lighting which can duplicate stage settings.

10 DOWNING STREET
LONDON SW1A 2AA

THE PRIME MINISTER

I have been following the progress of the Institute with great interest. It is a project which has captured the imagination of both local and central Government and the support of the European Community as well as private and individual sponsors and, above all, the people of Liverpool and far beyond.

For many of us Liverpool and the performing arts go hand-in-hand and LIPA is a fitting expression of that relationship. That music making and performance should become an element in the city's regeneration is - to me - entirely appropriate.

I congratulate the Institute's founders for their vision, and all those who have worked to make this vision the reality it is today. I am delighted that the Institute is now open and I wish it - and everyone associated with it - every success.

John Major

December 1995

HOUSE OF COMMONS
LONDON SW1A 0AA

The Office of the
Leader of The Opposition

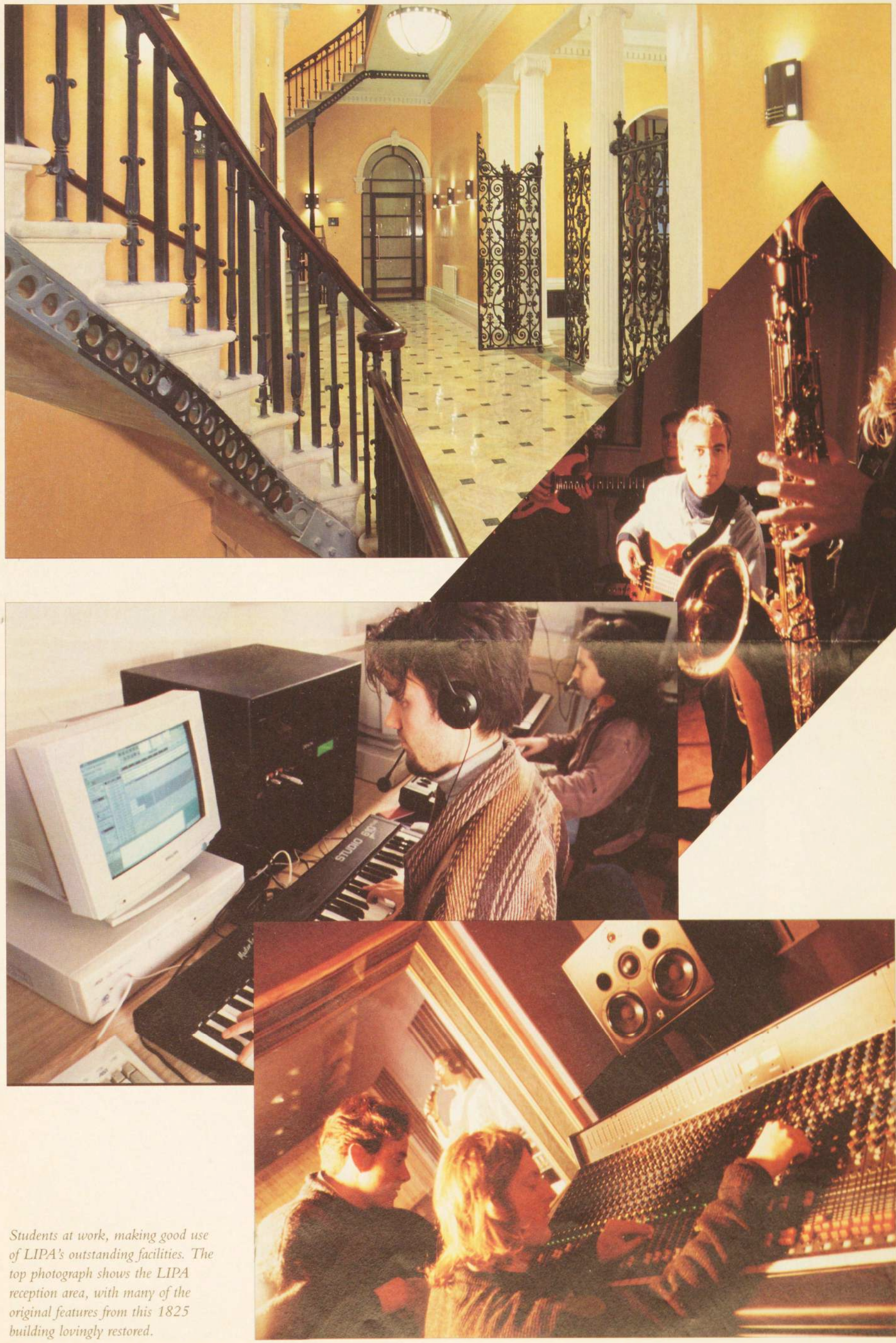
Britain is justifiably proud of her performing arts and no city has done more to discover and nurture this talent than the city of Liverpool. It is therefore a great pleasure to be sending a message of support to the Liverpool Institute for Performing Arts. LIPA is committed to offering its students a first class education for a career in an industry that provides a wide range of job opportunities.

The arts are important to individuals, to communities and to our economy; they give pleasure to millions; they release the talent of countless others; and they deserve our support at local and national level. Arts entertain and educate, bringing people together for enjoyment and learning. LIPA will make a great contribution to this by developing its Community Arts programme. As a result, people who would otherwise have no contact with the arts will get the opportunity to experience all that they offer.

I wish you a very successful launch and look forward to great achievements in the future.

Tony Blair

Rt Hon Tony Blair MP



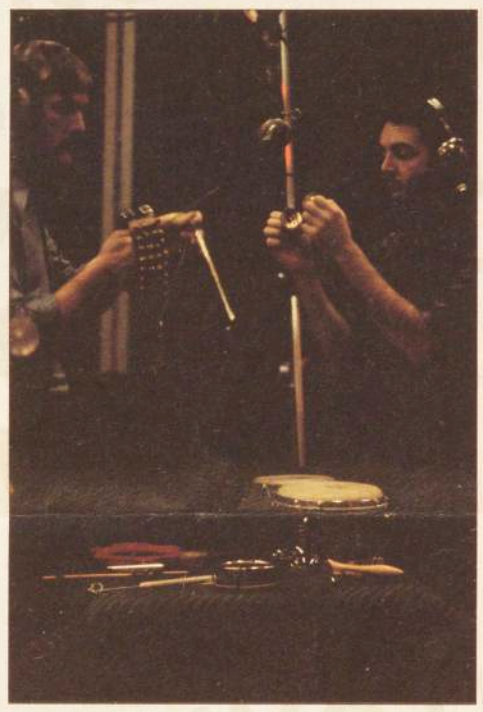
Students at work, making good use of LIPA's outstanding facilities. The top photograph shows the LIPA reception area, with many of the original features from this 1825 building lovingly restored.

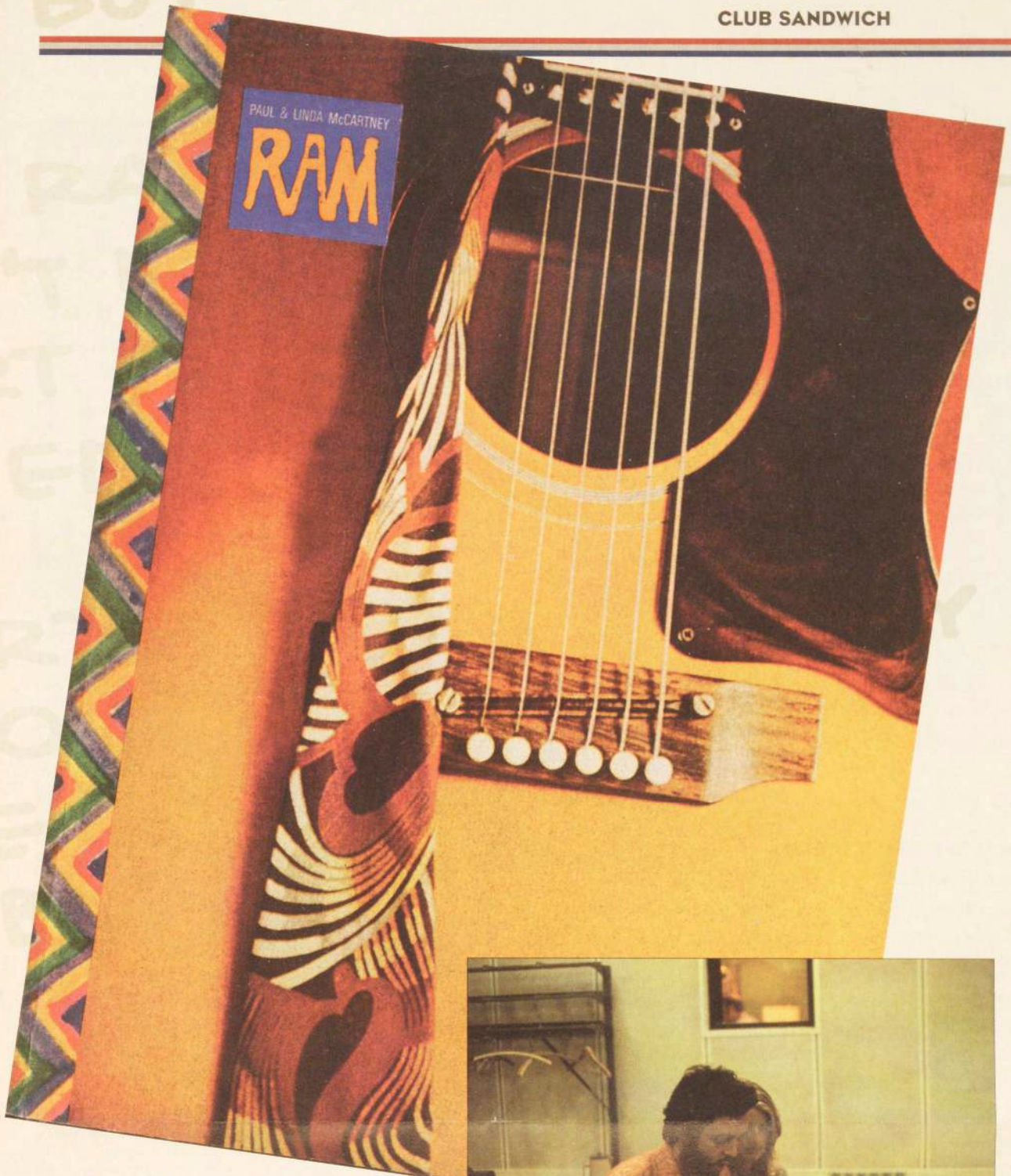
Backwards Traveller

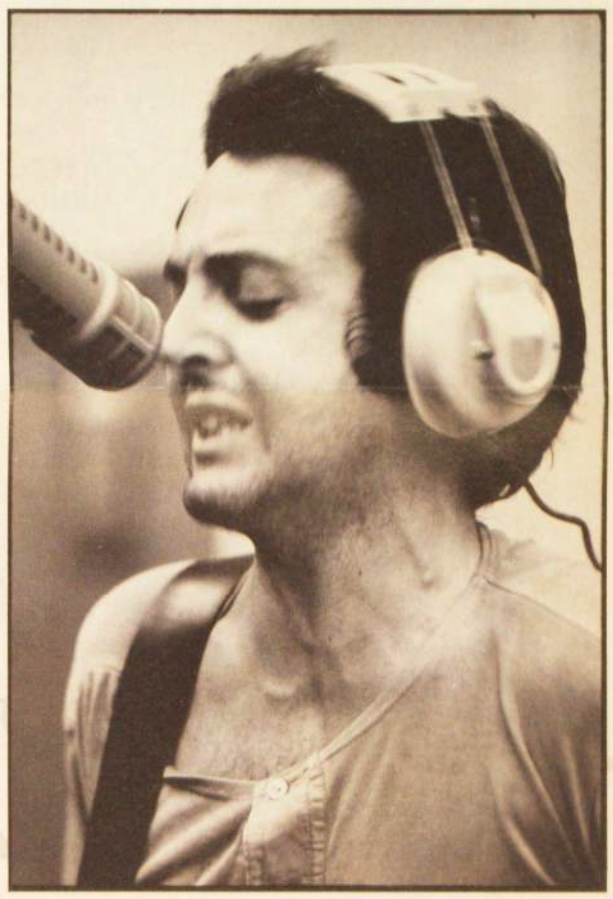
Nine thousand days ago, give or take a few, the McCartneys were in America recording an album that they would call *Ram*. Paul's second long-player after the Beatles, its lushness, melodies and adventurous ideas were reminiscent of *Abbey Road*, and, like that record, *Ram* took months to record. (Although not every week was a working week.) The result topped the British album chart, scored second place in America and is now perceived by many critics as something of a forgotten masterpiece.

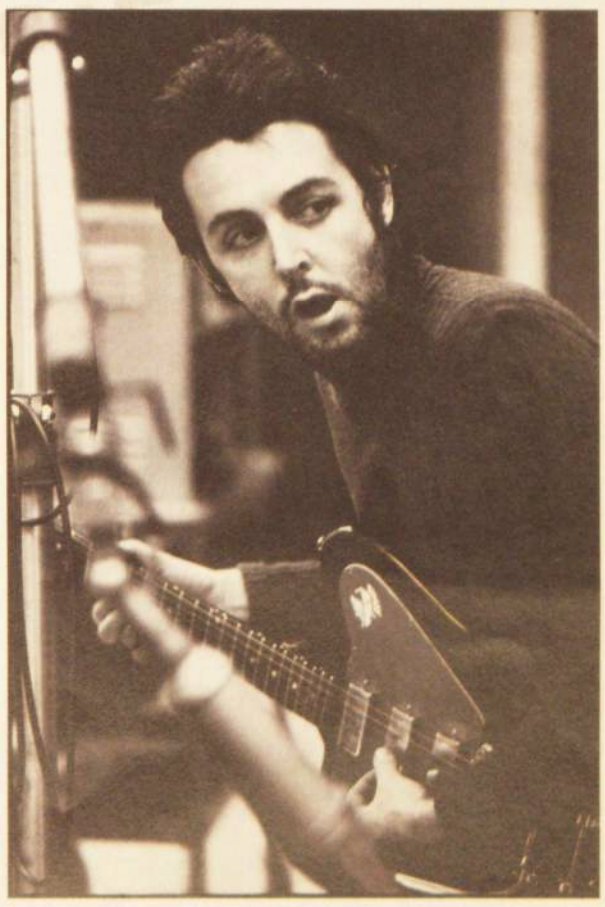
We haven't forgotten it, of course, but we do wonder: when was the last time that *you* played *Ram*? Well, not **too many people** know this, **dear boy**, but while doing so you can **eat at home** with your **long haired lady**, or sit in **the back seat of my car**, in the **heart of the country**, sipping a **monkberry moon delight**, or you can **smile away** in the company of **Uncle Albert/Admiral Halsey** or dance with their **ram on 3 legs**.

Go on, give it a whirl, it's **a ton of thrills** and you *know* it makes sense…









PHOTOGRAPHS: LINDA McCARTNEY

Turned out nice again...

The record industry's success story of 1995 was *The Beatles Anthology 1*. The most talked about TV series was *The Beatles Anthology* and the most eagerly awaited and discussed single was 'Free As A Bird'. As the world considers the Beatles' just-issued second single 'Real Love' and second album *Volume 2*, Geoff Baker scans back through his files to résumé the story so far.

Derek Taylor, Apple Press Officer, London, September 1995

"That was the thing about the Beatles: *They always were The Big One.*"

MJI Broadcasting, Inc. 20 November 1995

THE BEATLES ANTHOLOGY SOARS LIKE A BIRD

Part one of *The Beatles Anthology* was the most-watched program on any network last night, averaging an 18.6 rating and a 28 share from 9.00 to 11.00pm E/T. An estimated 47 million people watched the special. ABC had a 51 per cent advantage over NBC, and a 77 per cent advantage over CBS.

Memo to Paul McCartney from Geoff Baker, 21 November 1995

EMI says they have already shipped 5.5 million copies of *Anthology 1* (instantly topping the already incredible sales of *The Beatles At The BBC*).

Meanwhile, in one of today's newspapers, the album was reviewed by one Peter Best. He wrote: "This is the Beatles' greatest ever album, and not just because I'm on it. *The Beatles Anthology 1* is a true landmark, as important as any album ever compiled ... 'Free As A Bird' is breathtaking – it's one of the most touching pieces of music that I have ever heard and I defy anyone to listen to it and not get a lump in their throat."

Memo to Derek Taylor from Geoff Baker, 22 November 1995

News from across the pond. MJI Broadcasting reports that, according to a poll of Tower Records stores, *Anthology 1* is outselling Garth Brooks big time – at a rate of 8 to 1 in Atlanta, 12:1 in Boston, 18:1 in Chicago, 35:1 in Philadelphia and, in New York, at the rate of 38:1. I expect Brooks is *delighted* he chose now to release...

***New York Times*, 24 November 1995**

GET BACK

No one who was conscious in the early 1960s could mistake the sound that opened last Sunday night's segment of *The Beatles Anthology*. The communal squeal of Beatlemania became an aural icon for the baby-boomer generation. Now it is obvious that the screamers, despite the silliness of that momentary hysteria, were essentially right. The Beatles were the most creative rock 'n' roll band of all time.

Press Release from ITV Network Centre, London. 27 November 1995.

BEATLES GIVE ITV ITS HIGHEST SUNDAY NIGHT SHARE OF THE YEAR.

Fourteen million people tuned into the opening episode of *The Beatles Anthology* yesterday evening, helping ITV achieve its biggest Sunday primetime viewing share to date this year, according to live overnight data. When video viewing is taken into account for the official consolidated figures, the audience is likely to exceed 15 million.

Memo to Paul McCartney from Geoff Baker, 29 November 1995

According to EMI's latest, *Anthology 1* has gone straight in at number one in Australia, France and Germany. It's gone gold in Germany, France, Switzerland, Denmark, Italy, Spain, Austria and Chile; it's platinum in Japan, New Zealand, Belgium and Hong Kong. It's gone double platinum in Australia and the UK, quadruple platinum in Canada, and in the USA it's gone *sextuple* platinum, seven time platinum. I'm still waiting for a USA chart figure.

MJI Broadcasting, 29 November 1995. News just in...

THE BEATLES ANTHOLOGY NUMBER ONE WITH A BIG FAT BULLET

The results are in, and *The Beatles Anthology* debuts at number one on next week's *Billboard* album chart with sales of 855,473 in its first week in stores, according to Soundscan. However, Soundscan does not monitor sales in supermarkets, wholesalers and drug stores. Capitol estimates that another 200,000 copies were sold through those outlets.

The album broke the record for the first week sales of a double album.

Memo to Derek Taylor from Geoff Baker, 30 November 1995

Some good quotes in from the USA. On hearing 'FAAB', record producer Don Was said, " I would put this in the top five greatest Beatles songs ever." Also, CNN is quoting Keith Richards as saying, "I knew this cat John Lennon, and he would have loved it" and Sting as saying, "It's the biggest moment in the industry for years."

PS. MJI Broadcasting reports that *Anthology 1* is officially the biggest selling album in one week in the history of the world. And anywhere else, for that matter.

***USA TODAY*, 30 November 1995**

BEATLES BREAK RECORD WITH *ANTHOLOGY*

The Beatles Anthology 1 has sold more than one million copies since November 21, history's highest first-week sales for a double-album, according to Capitol Records.

Press release, from the Beatles' Press Office, 12 December 1995

The Beatles have hit a new success as Britain's leading rock and roll export this Christmas. Global demand for the greatest British band has reached a new 25-year high, with the album *Anthology 1* winning 24 platinum discs and eight gold awards worldwide and the TV series selling to 102 countries.

Demand around the world has astonished the Beatles' record company EMI, who have now shipped seven million *Anthology* albums in just two weeks.

"Beatlemania is raging again throughout the world," says EMI chairman Rupert Perry. "Once again the Beatles have proven that their songs are among Britain's greatest exports. Our country should be proud of them."

[Fat chance – ed.]

Extract from the minutes of a Publicity/Promotions meeting at Apple, 26 January 1996

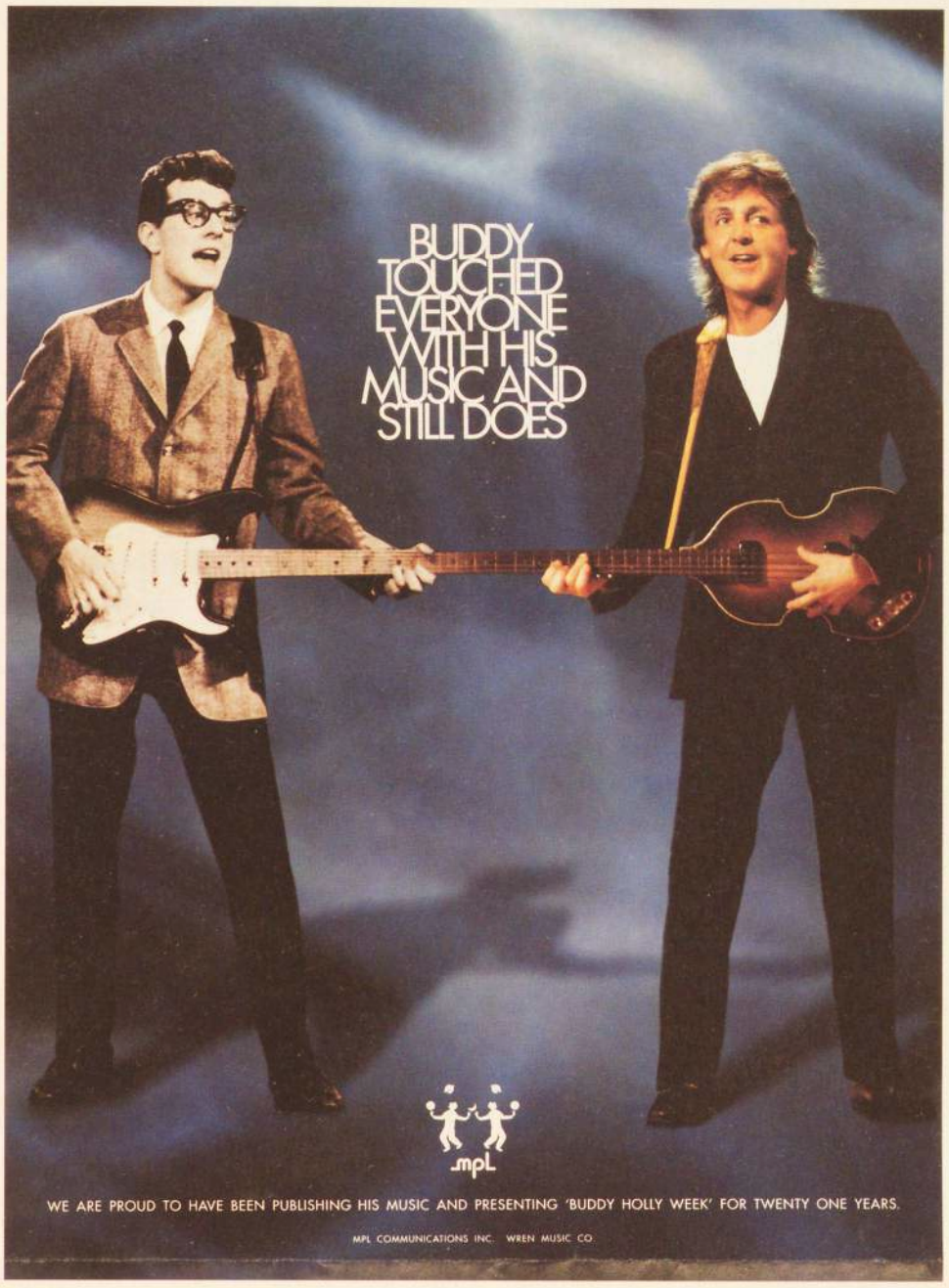
Capitol Records' Bruce Kirkland reported that *Anthology 1* was number one in the US album charts for four weeks. EMI's Mike Heatley reported a worldwide sale of nine million albums to date. Kirkland's market research shows that in the USA 41 per cent of all those who bought *Anthology 1* were teenagers. "It's clear," he said, "that we've turned on a new audience here."

Memo to Derek Taylor from Geoff Baker, 31 January 1996

Anthology 1 now has eight times platinum status in the USA alone. What is the word for this? Does this make it "octad" platinum or is it "octuple" platinum? Have the Beatles given cause for a new word to be invented?

***Q* magazine, February 1996**

As ever, they're there first. None of the Beatles' contemporaries has yet launched a we-were-the-greatest campaign as all-conquering as the *Anthology* palaver.

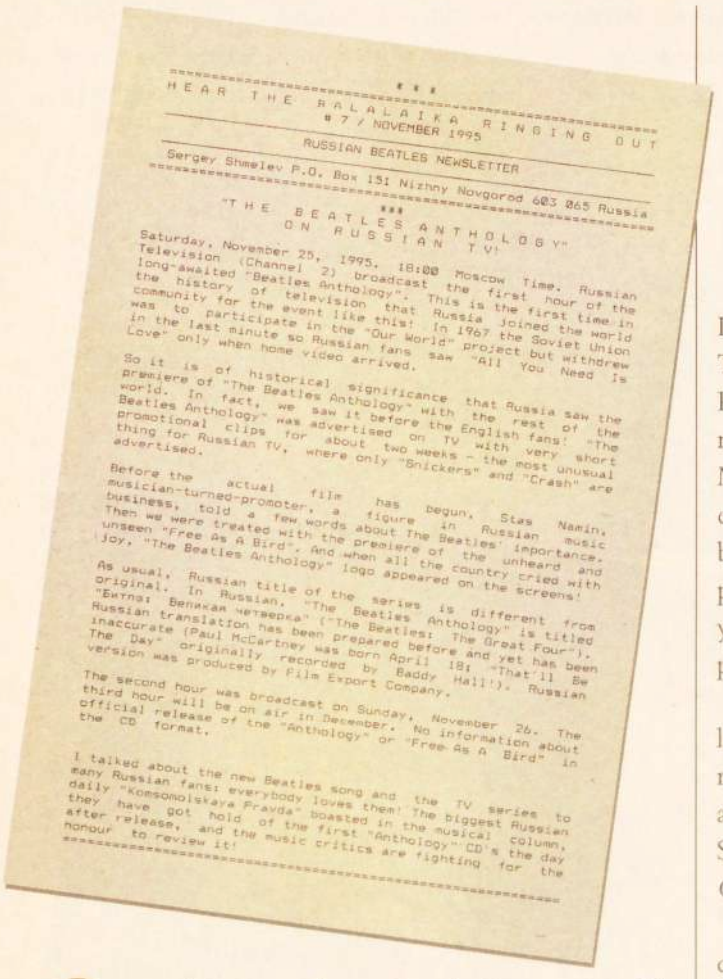

BUDDY TOUCHED EVERYONE WITH HIS MUSIC AND STILL DOES
mpl
WE ARE PROUD TO HAVE BEEN PUBLISHING HIS MUSIC AND PRESENTING 'BUDDY HOLLY WEEK' FOR TWENTY ONE YEARS.
MPL COMMUNICATIONS INC. WREN MUSIC CO.

Happy "Birthday" Buddy!

Buddy Holly would have turned 60 years of age this September. Cause for celebration, certainly. And his birthday, as ever, will provide the focus for Paul McCartney's annual Buddy Holly Week extravaganza. Because these began 20 years ago, in 1976, this year will be the 21st. So it'll be an extra special celebration.

With great fanfare, and no little expense, Decca Records in the USA and MCA in the UK are marking Buddy's 60th with *notfadeaway*, a neat album that brings together a wide variety of artists – although Paul is not one of them – singing Holly songs (and, incidentally, unites Buddy Holly with The Hollies on 'Peggy Sue Got Married' in much the same way that studio technology allowed John to reunite with Paul, George and Ringo for 'Free As A Bird' and 'Real Love'). Oddly, the album was issued in February, the anniversary of Buddy's death in 1959, rather than his birth in 1936, but we'll not be picky because, let's face it, any remembrance of Buddy is worth having.

The February 1996 campaign for Buddy's 60th included a special supplement in the US music trade magazine *Billboard*, and MPL was one of many companies proud to place an ad. As you can see, the design magicked a tantalising image: Paul and Buddy Holly, together on stage. Oh Boy, what a combination!



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HEAR THE BALALAIKA RINGING OUT

#7/ NOVEMBER 1995

RUSSIAN BEATLES NEWSLETTER

Sergey Shmelev P.O. Box 151 Nizhny Novgorod 603 065 Russia

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"THE BEATLES ANTHOLOGY" ON RUSSIAN TV!

Saturday, November 25, 1995, 18:00 Moscow Time. Russian Television (Channel 2) broadcast the first hour of the long-awaited "Beatles Anthology". This is the first time in the history of television that Russia joined the world community for the event like this! In 1967 the Soviet Union was to participate in the "Our World" project but withdrew in the last minute so Russian fans saw "All You Need Is Love" only when home video arrived.

So it is of historical significance that Russia saw the premiere of "The Beatles Anthology" with the rest of the world. In fact, we saw it before the English fans! "The Beatles Anthology" was advertised on TV with very short promotional clips for about two weeks - the most unusual thing for Russian TV, where only "Snickers" and "Crash" are advertised.

Before the actual film has begun, Stas Namin, musician-turned-promoter, a figure in Russian music business, told a few words about The Beatles' importance. Then we were treated with the premiere of the unheard and unseen "Free As A Bird". And when all the country cried with joy, "The Beatles Anthology" logo appeared on the screens!

As usual, Russian title of the series is different from original. In Russian, "The Beatles Anthology" is titled "Битлз: Великая история" ("The Beatles: The Great Four"). Russian translation has been prepared before and yet has been inaccurate (Paul McCartney was born April 18! "That'll Be The Day" originally recorded by Baddy Hall!). Russian version was produced by Film Export Company.

The second hour was broadcast on Sunday, November 26. The third hour will be on air in December. No information about official release of the "Anthology" or "Free As A Bird" in the CD format.

I talked about the new Beatles song and the TV series to many Russian fans: everybody loves them! The biggest Russian daily "Komsomolskaya Pravda" boasted in the musical column, they have got hold of the first "Anthology" CD's the day after release, and the music critics are fighting for the honour to review it!

***

The Family Way

Paul's music for this Sixties film has been recorded anew by a classical guitarist

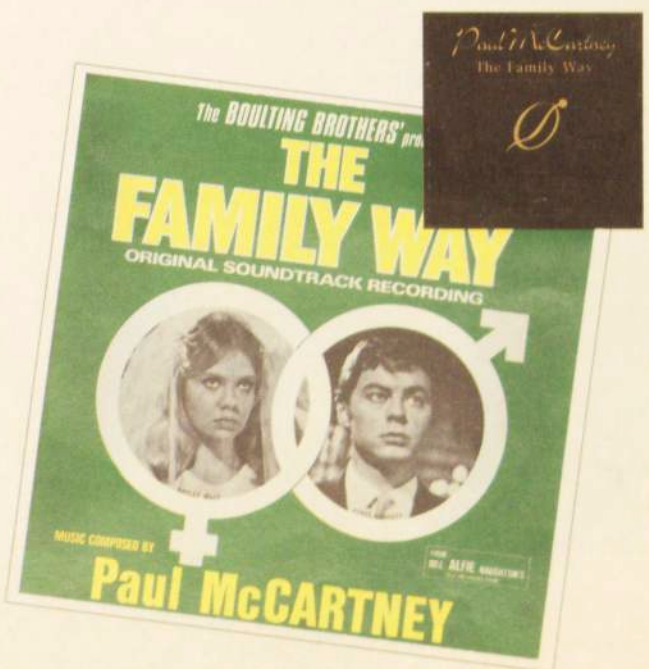
It was largely a forgotten piece until five years ago. Then, when the *Liverpool Oratorio* was unveiled, Paul's theme music for *The Family Way* was remembered and recognised for what it was: Mr McCartney's first foray into the realm of classical composition, and good too – the arrangement of the beautifully melodic 'Love In The Open Air' being particularly sympathetic to the comedic story of a young married north of England couple who have problems consummating their relationship.

Now, virtually 30 years on, the work has been lovingly revived – one is almost tempted to say restored – by a French-Canadian classical guitarist and arranger, Carl Aubut, and released on CD by Sony Canada as *The Family Way – Variations Concertantes Opus 1.*

Ironically, in a see-how-the-story-has-come-full-circle kind of way, the revival came about after Canadian producer Michel Laverdière heard the *Oratorio*, was prompted to seek out a copy of the highly collectable original 1967 *Family Way* album and then invited Aubut to consider taking on the challenge. The work was completed in the next 18 months, during which time Laverdière and Aubut visited London and met both Paul and George Martin – who arranged the orchestrations and produced the recordings for Paul back in 1966.

Those familiar with the 1967 album will know that it was divided into 13 pieces of music totalling just 24 minutes, two being only a minute long. For his re-recording Aubut undertook some sympathetic re-arrangements, resulting in nine separate variations for solo guitar or guitar, flute, clarinet and string quartet.

This new CD of *The Family Way* sits comfortably on the shelf alongside the *Liverpool Oratorio* from 1991 and *A Leaf* from 1995, and Paul's next orchestral work, commissioned by EMI to mark its 100th birthday, will be unveiled in 1997.



Screened in more than a hundred countries, *The Beatles Anthology* was a particular success in Russia. Although the Fab Four were banned there in Cold War days, the former Iron Curtain country got to see the *Anthology* before the British audience, so great is their demand for the group. The excitement generated by the programmes is reflected is this edition of *Hear The Balalaika Ringing Out*, the Russian Beatles Newsletter, kindly sent to us by *CS* subscriber Sergey Shmelev.

MINING THE FILM AND VIDEO ARCHIVE

Mark Lewisohn ventures inside the projection room to view some rather special reels of film

The Band on the Run Photo Session

As his car eased into the driveway of one of London's finest houses, Paul McCartney is unlikely to have realised that he was just five weeks away from releasing his most successful work since the Beatles and, by common accord, his best-loved: the Wings album *Band On The Run*. He also is unlikely to have realised that the finishing touch he was about to apply to this LP, cassette and cartridge release would swiftly secure a place in the pantheon of The World's Most Recognisable Pieces Of Cover Art.

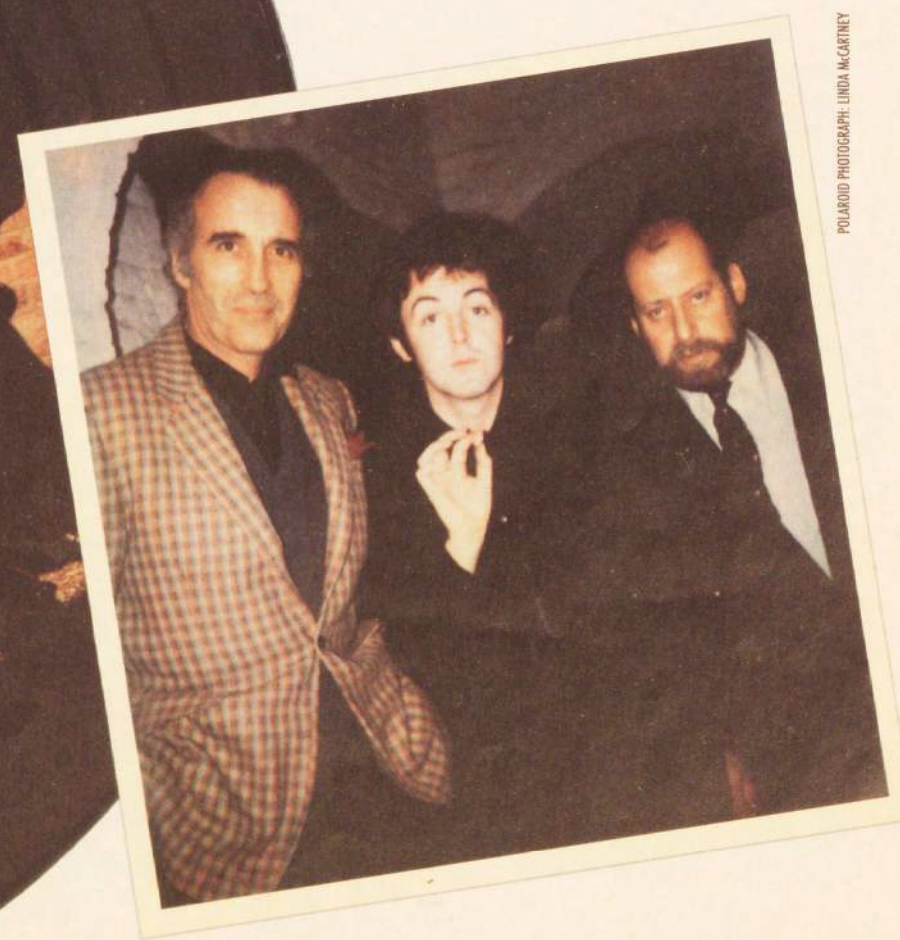
The date was Sunday 28 October 1973. Two days earlier Wings, mightily productive, had released 'Helen Wheels' as their new single; now they were going to create the sleeve for their second album of the year. Already its recording had proven the veritable triumph in the face of the veritable adversity, for as the five-piece Wings combo were set to fly to Nigeria to begin recording, two of those pieces – drummer Denny Seiwell and guitarist Henry McCullough – informed the other three that they wished henceforth to be forever thought of as ex-Wings. So Paul, Linda and the remaining Denny Laine, went to Lagos as a trio and there – denuded but most definitely stirred – they laid down the tracks that would sell by the crate-load just a few months later as *Band On The Run*.

The idea for the album cover echoed ever so slightly another record with which Mr McCartney was strongly associated: *Sgt Pepper*. For that sleeve, back in 1967, four real people had posed among cardboard cut-outs and wax effigies that combined to make up a crowd of famous faces. Now, depicting yer actual band on the run, there were nine famous people, in prison uniform, breaking out of gaol and intending to go – yes! – on the run. About to scale a wall to complete the breakout, however, the nine were framed in the harsh glare of a guard's searchlight.

Three of these nine comprised the aforementioned Wings trio, the other six were celebrities, certainly recognisable to the British observer, two or three of them known also beyond the UK's shores. Sleevewise, left to rightwise, the Band trying to Run numbered **Michael Parkinson** (the journalist best known for his Saturday-night TV chat show), **Kenny Lynch** (the singer, friend, occasional actor and TV wagster), **James Coburn** (the American actor – he happened to be in Britain at the time filming *The Internecine Project*), **Clement Freud** (the gourmet, raconteur and wit who later went into politics), **Christopher Lee** (the actor best known for his Dracula movie roles) and **John Conteh** (the boxer from Liverpool who went on to become Light-Heavyweight champion of the World).

All six had been summoned to Osterley Park in west London, a mere vapour trail away from Heathrow Airport, where – in the landscaped, lake-dotted 140-acre grounds of the 16th century Osterley House – a brick wall adjacent to a gravel path had been selected as the prime location for the cover photo. One by one the Band wishing to Run arrived, to find not only the McCartneys and their chosen photographer, Clive Arrowsmith (he also shot the cover photos for *Wings At The Speed Of Sound*, *Wings Greatest* and *Off The Ground*) but also a film crew from London company Newglade Productions, recording the events on to 16mm stock.

Handily, or perhaps it wasn't a coincidence, Sunday 28 October was the first date of 1973 British winter time, Britons having turned back their



POLAROID PHOTOGRAPH: LINDA McCARTNEY

clocks by one hour just the night before. This meant that the darkness necessary for the shoot fell quickly, late in the afternoon, shortly after the prisoners-to-be had arrived and made rendezvous in a locker room inside Osterley House. A goodly quantity of 16mm film was shot in here – before, during and after the nine changed into the garb they would wear for the shoot.

While Linda moved around the room taking Polaroid photographs (and occasionally being thwarted by temperamental flashbulbs) Paul chatted comfortably with Conteh and Parkinson, jested with Parkinson's children, who had come along to watch the fun, and prompted a brief 'Misery' duet with Kenny Lynch that turned back the calendar ten years – Lynch had been the first artist to record a cover version of a Lennon-McCartney song when, in March 1963, he released the *Please Please Me* track as a single simultaneous with the Beatles' own version. Linda then grouped together half a dozen of the nine for an informal shot that prompted Paul to jest "This is the cover. Forget the prison outfits!"

If this easy-going atmosphere conveys a sense of confidence in what was to follow, then it ought not, for it seems that none of the six celebrity invitees knew precisely what was in store for them. So it was on a need-to-know basis that Clement Freud sidled up to Paul and asked him, blankly, "What do you have in mind?". "Prison," Paul replied, in a single word. "A mixed prison?" "No." "No women?" "No. Well, there is *one*," Paul responded, pointing to his partner, "but we're going to have to do her over".

Suitably "done over" – her face made pale and her long hair tucked under the prison garb, that is – Linda looked of a kind among the eight males as they took up their positions in front of the brick wall. Clive Arrowsmith ran the show from here on, perched up a ladder and bawling instructions at his famous convicts by way of a megaphone.

"Get those children off the wall."

"Are they stuck up there?"

"OK, everyone, react as if you've just all been caught by the light."

"You really *must* stay very still for that one second, *please*."

"Yes, that's good, now FREEZE!"

As one might expect, the perfect shot was not the first to be taken, and a good roll or two of film was exposed so that the best image could be selected later. (Look out for some subtly alternate outtake photographs on this page.)

Although the light was limited – had the film crew added extra lighting it would have spoiled Arrowsmith's own rig – the wisdom in having the event shot on to movie film is proven when viewing the resulting footage, for what appear to be still photographs suddenly and most delightfully come to life. Audiences on the 1975/76 Wings world tour will remember how what appeared to be the *Band On The Run* cover image, projected on to a stage backdrop during performances of the song, most effectively began to move in this way.

Said back-projection was about the most profitable use of the Osterley Park film – being seen by audiences around the world and in the two tour movies *Wings Over The World* and *Rockshow*. But selected highlights from the total 26 minutes of Osterley rushes also went into an extended promotional film for *Band On The Run* made in 1975. Running close on eight minutes, visualised by Clive Arrowsmith and produced under the banner GSP by the art directors Storm Thorgerson and Gordon House (Paul's painter friend who helped him design the *McCartney* album sleeve in 1970 and, for a while, employed *CS* designer Roger Huggett), the film embraced extracts from the title song, '1985', 'Mrs Vandebilt' and 'Bluebird' and combined some of the moving images from Osterley with animation and still photographs. Whether this belated promo prolonged sales is difficult to say, but record-store tills around the world had long been ringing the sound of success for *Band On The Run* ... with millions of copies of that album sleeve being appreciated alongside the music.

AND IN THE GREEN CORNER

As people turn their back on meat-eating so the meat-trade grows ever more desperate to maintain its "market share". Its latest measure is the hyped-up fashion for "exotic meat" – not sheep or cows or pigs but llamas, kangaroos and crocodiles. As usual, though, where there's money to be made, there's greed and horror lurking just out-of-sight. To shed some much-needed light on the matter, The Vegetarian Society (patrons L & P McCartney) have launched a new campaign, The Cull of the Wild, and its Campaigns Director Steve Connor has written this introductory article.

The livestock industry has come up with its latest sick joke: a whole range of new "exotic" meats to "tempt" our jaded palates. Bison, buffalo, kangaroo and ostrich – the range of species that may be listed on menus all over Europe and America before long is terrifying. In the UK, ostrich is being particularly touted as The Next Big Thing.

Ostrich farming today is a frenzy of mating, breeding and incubating, and concern is already growing about an industry that exposes these huge birds to appalling suffering. One shipment of 106 ostriches was en route from Devon to a breeding farm in New Zealand via Manchester Airport. On arrival at the airport, 20 of the birds had suffocated to death in the lorry and another had to be destroyed by a vet. And, in the first case of its kind, a farmer in Ireland was recently prosecuted for cruelty against his four ostriches. Investigators discovered Thomas Sexton's distressed birds standing in a 12-inch soup of their own dung, urine and mud. Covered in their own waste they offered us a frightening glimpse of what lies ahead.

Sometimes known as "volaise", ostrich meat retails at between £12 and £15 per pound. Though lower in fat than beef or pork, with saturated fat levels nearer that of turkey, ostrich is considerably higher in protein. British consumers already eat 50 per cent too much protein than is acknowledged to be good for them, and animal protein in particular is suspected of playing a part in osteoporosis and kidney complaints, both of which are less common amongst vegetarians.

Ostriches can live up to 75 years of age. The females may continue laying into their forties, while the males remain fertile for most of their lives. On British farms the birds are slaughtered at just 12 or 15 *months* of age, with genetic selection offering even younger slaughter ages in the future. The intensive rearing and selective breeding of the animals could cause severe problems such as leg weaknesses through high protein diets, and accelerated growth rates, crippling afflictions that are already endemic in Britain's poultry industry.

In pubs and high-class restaurants kangaroo steaks are being served up with abandon, and no mention is made of the cruelty and destruction that accompanies the "harvesting" of these quite fascinating creatures

An animal as large as an ostrich is difficult to slaughter, and this is causing particular concern. Suggestions made by the ostrich industry for "acceptable" slaughter techniques include hooding the animal overnight to subdue it and then soaking the hood in water to assist the electricity of the stunning tongs, hobbling feet 18 inches apart to prevent the ostrich from kicking, and even killing the bird by dislocating its neck, as if the farmer were simply dealing with an oversize chicken!

But the meat industry is not stopping at ostriches: other meats like kangaroo and llama are beginning to take a hold in the market place. A butcher selling a kangaroo sausage was one of the 12 finalists in this year's Sausage of the Year competition, a chilling indication of the acceptance of "exotica". The imports of rare, obscure meats are as troubling as the domestic rearing of ostriches for the simple reason that the welfare abuses that occur can be very great indeed and beyond the reach of European legislation. In Louisiana and Florida, in the American South, alligator farms are producing reptile meat for European dinner tables, for diners who will never have to confront the horror of the conditions on those farms.

Here and in South America most crocodile meat is "harvested" in the wild, in hunts that can entail gruesome and slow deaths for the animals involved. They may be shot, stabbed or caught with nets. When trussed up, final slaughter is achieved by repeatedly clubbing the crocodiles or by spearing them through the back of the neck. Studies have shown that they can still be fully conscious as they are skinned.

In pubs and high-class restaurants kangaroo steaks are being served up with abandon, and no mention is made of the cruelty and destruction that accompanies the "harvesting" of these quite fascinating creatures. In Australia several species of kangaroo have become extinct because their habitats have been swallowed up by livestock farmers. Allegedly competing with the livestock for food, the kangaroos have become viewed as a "pest", and now the Australian authorities license "shooters" to kill five million kangaroos every year, representing the largest wildlife cull in the world.

Animal welfare groups claim that cruelty is commonplace. According to the International Wildlife Coalition (IWC), the "shooters" are mostly weekend sports hunters, with only five to ten per cent working as full-time "professionals". The IWC paints a harrowing picture of the cull: "After a kill corpses litter the ground. Sometimes still-conscious kangaroos are impaled on meat hooks by their heel tendons and hung from vehicles. Female kangaroos are often shot with a baby (joey) in their pouch. There have been reports of joeys being beaten to death against the side of the truck or crushed underfoot."

With two thousand people a week turning to vegetarianism, the meat industry is desperate to keep the money rolling in. The Vegetarian Society's campaign, The Cull of the Wild, will expose the truth behind the trendy new meats in the butcher's shop and on the supermarket shelves. The rest is up to you. Please telephone us now on 0161-928 0793 (that's a UK number) and we'll gladly send you a campaign action pack.

A letter to you, Julie

The letter from Julie Sabelfeld in CS75, explaining how difficult it is to remain a vegetarian in a country suffering from a cold climate and a poor economy, has prompted a good deal of interest, and your responses have been forwarded to her. One, from Teresa McCaulogue (you didn't print your name, Teresa, so we hope that's the right spelling), of Wroclaw, Poland, revealed a definite empathy for Julie's dilemma.

Dear Club Sandwich

Some years ago I was in Moscow. There were no eggs, milk or cheese in the shops. I lived on beans, which were plentiful, and assorted grains – eg, millet. I also ate a lot of porridge – again, there was a plentiful supply. I supplemented this with nuts and raisins, when I could get them, and of course plenty of bread. This seemed to be a fairly good diet as cereals are high in B-vitamins and I finished the winter a healthy vegan.

I would also suggest that Julie finds a supply of Soya beans. These can be kept for long periods and made into tofu which is very nutritious – high in calcium, protein and iron. All she needs is Soya beans and vinegar to make it.

As for the potatoes, these contain vitamin C and if eaten in large quantities can provide a good source of this vitamin.

Hope these ideas help!

Teresa

WRITE AWAY

Your chance to get questions answered

Q

We know how hard the Beatles worked in the Sixties, and that, since the Beatles, Paul has been called a "Workaholic" by the media, but has he ever had a job outside music?

Amelia Lacey, Perth, Australia

Paul joined the Quarry Men, the group that became the Beatles, while he was a 15-year-old Liverpool Institute schoolboy, and went straight from education on to the stage. But there was a short period, when the Beatles first returned from Hamburg in December 1960, in some disarray and with a very uncertain future, that, following his father's advice, Paul went out and got what was labelled "a proper job". Being the Christmas period, there was a vacancy with a local parcel company, Speedy Prompt Deliveries, and Paul travelled around Merseyside as the "second man" on a lorry, hauling packages. The position disappeared when the Christmas rush was over but it didn't matter because, by then, the Beatles had re-convened and were on their way to stardom. Paul also worked for a short spell as a "not spectacularly successful" coil-winder at the Massey & Coggins factory in Edge Hill, Liverpool, and as a mail-sorter with the Post Office.

Q

I understand that the 1993 catalogue reissue program, generically called *The Paul McCartney Collection*, was released only in the UK and Canada. I do see imported copies of the CDs in stores from time to time but was wondering if there are any plans for them to be released in other territories.

Jonathan Bloomfield, Diamond Bar, CA, USA

Afraid not, Jonathan: there is no plan to exchange the current catalogue for the 16 remastered albums in *The Paul McCartney Collection* in any other territory – yet.

Q

Wings released 'The Mess' in 1973, recorded in concert in The Hague in 1972, and 'Coming Up' in 1980, recorded live at the Glasgow Apollo in 1979. I guess that both of the shows must have been fully recorded. Will they be given a CD release?

Bjørn Barstad, Trofors, Norway

I like to boast that (along with 3000 others) I "guested" on Paul's US number one single 'Coming Up', recorded live at the Glasgow Apollo. While waiting for my royalty cheque I have often wondered if any more of that brilliant Wings concert exists on tape, or if just that one song was recorded.

Iain Baird, Canterbury, Kent, England

Two letters on one such specific subject – what's this, a conspiracy? The straightforward answer is that both these concerts – The Hague 1972 and Glasgow 1979 – were recorded in their entirety, although whether they'll ever come out in this form is anyone's guess. For sure, there are no plans as yet in this direction. These days, in common with most performing artists, Paul records his concerts as a matter of routine, often on to DAT and occasionally on to multi-track, and although he's issued a generous quantity of this material over the years (*Wings Over America*, *Tripping The Light Fantastic*, *Unplugged*, *Paul Is Live*) there are no further live releases on the horizon.

Q

Is Paul the cabaret-style singer on 'You Know My Name (Look Up The Number)', as released on *The Beatles: Past Masters Volume 2*? We know it's not of earth-shattering importance but we'd love to know.

Greg Abbott & Michael Atkinson, Bristol, England

Yes, that's Paul, appearing as the crooner "Denis O'Bell" – named after the then (1969) Apple Films producer Denis O'Dell. Incidentally, a previously unissued, extended version of 'You Know My Name (Look Up The Number)' appears on *The Beatles Anthology 2*.

IF YOU HAVE A QUESTION THAT YOU'D LIKE ANSWERED SEND IT ALONG TO CLUB SANDWICH, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND, MARKING YOUR POSTCARD OR ENVELOPE 'WRITE AWAY' IN THE TOP-LEFT CORNER. WE REGRET THAT WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.

INSPIRATION

SEEKING OUT THE SPARK BEHIND THE SONG

'She's Leaving Home'

This article in the [London] *Daily Mail*, on Monday 27 February 1967, helped to inspire Paul to write 'She's Leaving Home'. Recording of the song began on 17 March, 18 days after the piece was published, and it went on to grace *Sgt Pepper's Lonely Hearts Club Band*. Now 46, Melanie Coe lives just outside London with two children of her own.

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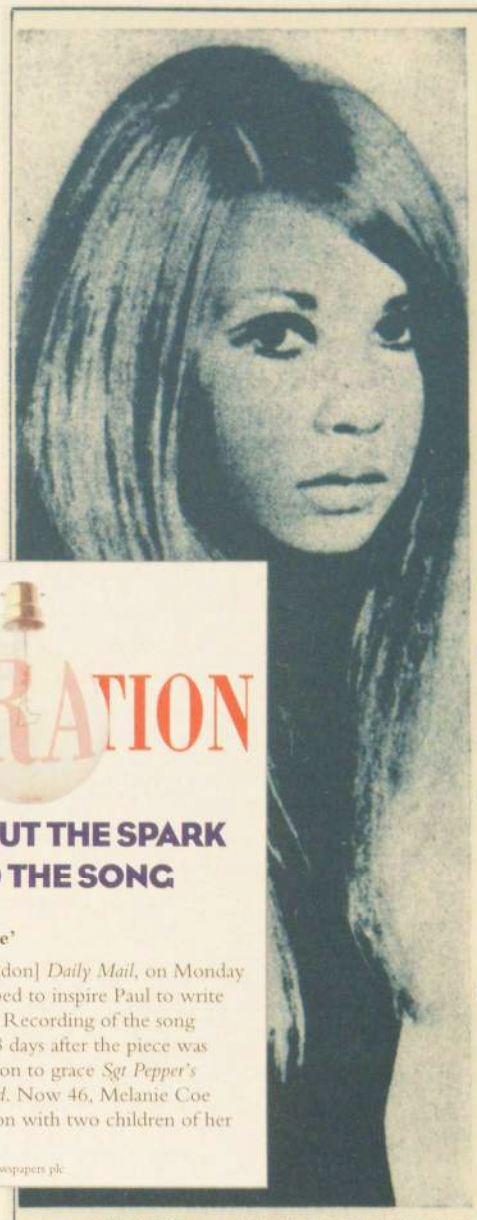


A-level girl dumps car and vanishes

By DAILY MAIL REPORTER

THE FATHER of 17-year-old Melanie Coe, the schoolgirl who seemed to have everything, spent yesterday searching for her in London and Brighton.

Melanie had her own car, an Austin 1100. It was left, unlocked, outside her home when she vanished.

She had a wardrobe full of clothes. She took only those she was wearing—a cinnamon trouser suit and black patent leather shoes.

She left her cheque book and drew no money from her account.

Melanie, who has long blonde hair and is 5ft. 1in. tall, was studying for her A-level examinations. She planned to go to university or drama school.

She has been missing from her home at Amhurst Park, Stamford Hill, N., for a week.

Search

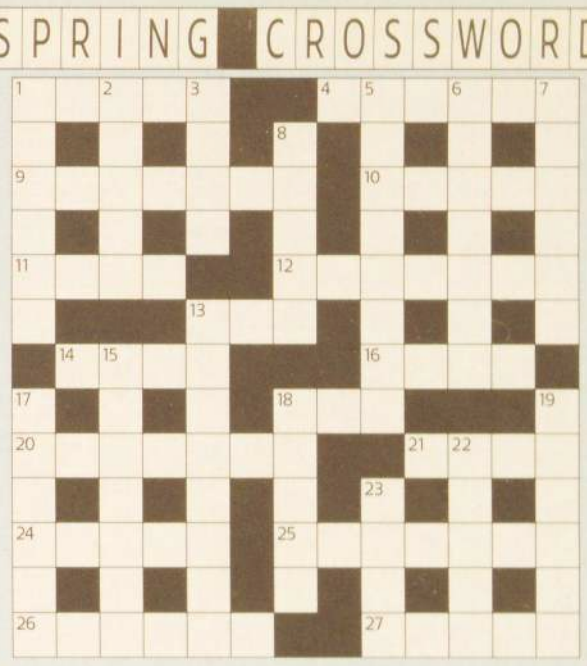
Her father, businessman Mr. John Coe, said yesterday: "I cannot imagine why she should run away. She has everything here. She is very keen on clothes but she left them all, even her fur coat.

"We have spoken to her friends and visited the places where she goes, but there is no trace of her. I only wish she would telephone us."

Melanie is a pupil at Skinner's Grammar School, Stamford Hill.

MELANIE COE . . . PICTURED THE DAY SHE VANISHED

SPRING CROSSWORD



Clues ACROSS lead to names of popular singers, musicians or groups, past and present. Clues DOWN are normal.

ACROSS

1 Group sounding like our daily food (5)
4 Chris ____, English jazz trombonist and bandleader (6)
9 Group of the USA? (7)
10 Group consisting of hinged or sliding panels? (5)
11 The playthings group (4)
12 Group (B-GG) (7)
13 Doris ____, US singer and film actress (3)
14 Group to change position? (4)
16 Johnny ____, country singer, guitarist and songwriter (4)
18 Peggy ____, singer (3)
20 Al ____, singer (7)
21 Group who made a big hit, we hear? (4)
24 Nick ____, (5)
25 The ____, Fab Four (7)
26 John ____, singer (6)
27 Pink ____, group (5)

DOWN

1 Loveliness, allure (6)
2 Each one (5)
3 Raised platform (4)
5 Group of spectators or listeners at a concert or play (8)
6 Agents selling insurance etc (7)
7 Stand firm, fight back (6)
8 Type of cat (5)
13 Bold resistance, contempt (8)
15 One who rows in a racing boat (7)
17 Cured, like some meats, over a fire (6)
18 Vestibule (5)
19 Diverted, entertained, tickled (6)
22 Word of greeting or expression of surprise (5)
23 Young of cow, whale etc (4)

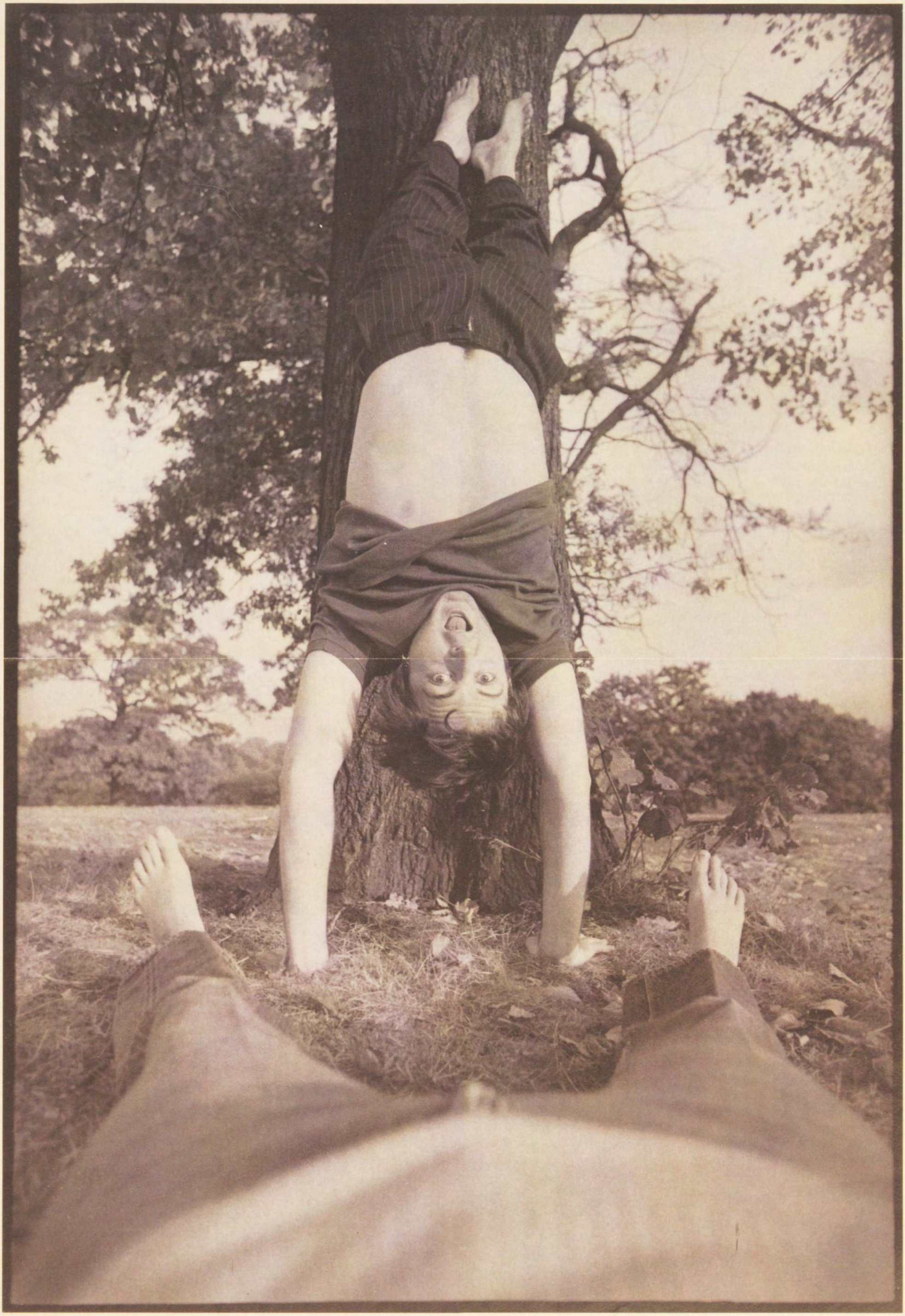
SOLUTION TO THE CHRISTMAS MACAGRAM

THE HOLLY AND THE IVY
EVERGREEN
TIMON OF ATHENS
PAWN
CAMELOT
NURSERY RHYMES
PIANO
MAGIC DRAGON
UNIT
SADDLE
CABBAGES
NOEL COWARD

The hidden message:

THE SEASON'S GREETINGS FROM PAUL, LINDA AND EVERYONE AT CLUB SANDWICH.

MAY THE COMING YEAR BRING PEACE, LOVE AND HARMONY TO THE WORLD



PHOTOGRAPH: LINDA McCARTNEY

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